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## AMERICAN ART NEWS

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REGINALD TOWNSEND, Secretary  
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## CHANGE OF ADDRESS

When a change of address is requested,  
both the new and old address should be  
given. Two weeks' notice is required for  
changing an address.

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in  
art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals.

## SPECIAL ANNOUNCEMENT

Owing to the continued high cost of  
printing production, paper and postage,  
it has been found necessary to advance  
advertising rates 25%, and unless these  
costs decrease by Jan. 1, 1921, next, it  
will be necessary to raise the subscrip-  
tion rate to \$4 a year and the sale price  
of individual numbers to 15 cents, as  
the journal is now being sent to its sub-  
scribers and sold at a loss.

All new subscriptions received be-  
fore Jan. 1, next, will be entered at the  
advanced rate of \$3.50, and those sub-  
scriptions expiring before that date will  
be renewed at \$3.50. This advance of  
advertising and subscription rates is  
made with the greatest reluctance an-  
nearly a year later than more sub-  
stantial advances on the part of all  
other American periodicals.

At his studio, 152 W. 55 St., Charles Haf-  
ner, assisted by his brother Victor, the  
architect, who has planned the new Rein-  
hardt Galleries on Fifth Ave., is modeling  
sketches for a War memorial competition.  
He has recently completed several bas-  
relief portraits and his Roosevelt plaque  
is meeting with decided success.

Alon Bement, director of the Maryland  
Institute of Fine Arts at Baltimore, has  
sent for a series of posters designed by  
C. E. Millard for the Rialto, Rivoli and  
Criterion theatres. The works will be ex-  
hibited in the class rooms for the edifica-  
tion of students.

## MODERN ART AT MUSEUM

Through its President, Mr. Robert  
W. De Forest, the Metropolitan Mu-  
seum has deemed it advisable in a let-  
ter written the N. Y. Times to traverse  
"Joe" Pennell's last public outburst, to  
the effect that the institution is "ne-  
glecting modern art." As usual, and  
following his practice of rushing into  
print without proper preliminary in-  
vestigation and, perhaps, smarting un-  
der his recent complete defeat and dis-  
crediting by Mayor Moore of Phila.  
of the reckless charge he made pub-  
licly in that city that the "beauti-  
ful" waterworks in Fairmount Park  
were being destroyed by the city offi-  
cials—this notorious agitator trans-  
ferred his activities to the metropolis,  
which as yet doesn't well know his  
self-advertising methods, and severely  
criticised the Metropolitan Museum  
for what he called its "neglect of mod-  
ern art."

Mr. De Forest's dignified, logical  
and crushing reply to Pennell, and  
which would silence any other critic,  
is as follows:

"An adequate exhibition building in which artists  
can exhibit their works and which can be supported,  
in part at least, by entrance fees and commissions on  
sales has been a crying need in N. Y. for many  
years past and is a crying need now. Our National  
Academy of Design and other associations of artists  
should have such a resource. There is nothing now  
in N. Y. to perform the function which the Grand  
Palais performs for Paris, and which, before the war  
certainly, was provided in Munich by the 'Glass Palace,'  
and in Venice by the 'Galleria dell' Arte' in the Public  
Gardens.

"To supply such a need, however, has never been  
beemed a proper function of the Metropolitan Museum,  
for several reasons, among which may be mentioned the  
following: The Museum occupies a city building and  
cannot, under the terms of its arrangement with the  
city, charge an admission fee, except on the two days  
of the week reserved chiefly for students. The Mu-  
seum cannot properly lend itself as a salesroom. It  
has been its invariable policy not to receive for ex-  
hibition on loan any object for sale. The Museum has  
no adequate space for such exhibitions. True, space  
might be made by the displacement of some of its  
permanent collections, but these are collections which  
every visitor to the Museum from home and abroad  
has a right to expect to see.

"But that the Museum does not 'spread a protecting  
wing to live and contemporary art,' as your editorial  
would imply (The Times unfortunately fell into  
the trap and doubtless delighted "Joe's" soul,  
by backing up his undigested criticism in an  
editorial.—Ed.) is a grave mistake and should be  
corrected. For the Museum is quite as deeply in-  
terested in modern as in ancient art. I will illus-  
trate. All American art may be fairly classed as  
modern. Four galleries of the Metropolitan are now  
given up to American painting and two to American  
sculpture. During the last fifteen years the Museum  
has specialized on American art and has now acquired,  
by gift and purchase, works of no less than 214  
American painters and 91 American sculptors. Au-  
gustus Saint-Gaudens, Winslow Homer and William M.  
Chase certainly represent contemporary art. The  
Metropolitan Museum held memorial exhibitions of  
the works of each; and this list can be readily ex-  
tended. Last year the Museum gave an exhibition  
of contemporary French art sent here under the  
auspices of the French government. This exhibition  
was certainly intended to represent 'live' art. To some  
critics it not only seemed 'live,' but in some respects  
'lively.' Not only does the Museum represent modern  
art in its galleries, but it includes modern artists on  
its Board of Trustees.

"The President of the National Academy of Design  
has always been an ex-officio member of its board.  
At the present time modern art is represented on its  
board by Edwin H. Blashfield, Daniel C. French and  
Francis C. Jones.

"Our artists sorely need an adequate exhibition  
building and salesroom. That the Metropolitan Mu-  
seum cannot furnish it may easily be a matter of  
regret. But that, because the Museum cannot furnish  
it, the Museum is not friendly to modern art is an  
error which should be corrected. The contrary is true.

"Very truly yours,

"Robert W. De Forest."

Amanda Brewster Sewell and Edward Se-  
well, who worked for several years in their  
Oyster Bay studio, have returned to N. Y.  
and will occupy their studio, 15 W. 67 St.,  
for the winter.

Maurice Fromkes recently sailed for Eu-  
rope and his intention is to paint in Paris,  
London and Spain. He will remain abroad  
indefinitely.

Bolton and Francis Jones have returned  
from their summer studio at South Egrem-  
ont, Mass., and are settled for the winter  
at their studio, 33 W. 67 St.

## OBITUARY

## Edward H. Virgin

Edward Harmon Virgin, formerly in  
charge of the Ottoman collection at Harvard  
University and for several years librarian of  
the General Theological Seminary, died sud-  
denly Nov. 14 of heart disease in this city.  
He was 42 years old.

## Daniel Nolan

Daniel Nolan, aged 58, and for 40 years  
well known to the Boston art world, died  
in Boston Nov. 18 last. For 27 years he  
was employed at Doll & Richards, and for  
the last twelve, at the Copley Gallery. He  
was not only an excellent judge of pictures,  
but was himself a painter of considerable  
merit.

## Henry Mortimer Johnston

Henry Mortimer Johnston, art collector  
and formerly a professional photographer  
of Brooklyn, died Nov. 11 at his home in  
Hackettstown, N. J., aged 89.

## William H. Rau

William H. Rau, widely known pho-  
tographer, died Nov. 20 at his home in  
Phila., aged 65. He was a member of the  
U. S. expedition which circumnavigated the  
globe in 1874 to observe the transit of Venus,  
and was associated in the first systematic  
official picturing of Yellowstone Park and  
other places in the Rocky Mountains.

## Luc-Olivier Merson

Luc-Olivier Merson, recently deceased in  
Paris, was born in that city in 1846. His  
father and grandfather were writers. He  
won the Prix de Rome in 1869, was elected  
to the Institute in 1892, and appointed pro-  
fessor at the Beaux Arts in 1894. The last  
100-franc banknote issued by the French  
government was his design. The beginning  
of Merson's career was, like that of so  
many a Prix de Rome was in those days,  
most successful. He specialized in Biblical  
subjects and the manner of his rendering,  
with its touch of archaic simplicity, was  
much admired at that time. His "Repos en  
Egypte" made a sensation and was widely  
reproduced and he was asked to decorate  
the walls of the Salle St. Louis in the Paris  
lawcourts. "La Nuit de la Naissance du  
Christ" was another much-admired work.  
This vogue was followed by an eclipse, for  
which amends were made at this year's  
Salon by the bestowal of the Médaille  
d'Honneur for the ensemble of his sketches  
and studies with a decorative purport, and  
which proved a great consolation to him in  
the somewhat neglected days of his old age.  
He was much preoccupied by the decora-  
tive point of view in pictorial art which, so  
he insisted, could be learned but was in-  
adequately taught.

## EXHIBITIONS NOW ON

(Continued from Page 2)

## Frederick Weber at Ehrich Galleries

New York society has evidently suc-  
cumbed to the charms of Frederick Weber's  
portraiture "In Three Crayons." His ex-  
hibition at the Ehrich Galleries, 707 Fifth  
Ave., through Dec. 15, comprises such  
names as de Peyster, Van Rensselaer, Bliss,  
Haggin, Mellon, Morse, Perkins and many  
others equally high in the social world. All  
are heads and the majority portraits of  
children, presented with rare sympathy and  
delicacy of handling. He works in the tech-  
nique so popular in the XVI century evi-  
denced in Clouet's drawings of the Court  
of Francis I and later adopted by Watteau  
in his sketches. The portraits are finely  
drawn, sensitive and refined. Three pre-  
sentments of the Bliss children, Betty, Cor-  
nelius 3rd and Anthony, ably modeled and  
spontaneous, are generally conceded to be  
good likenesses. Peggy Haupt, niece of  
Mrs. James B. Haggin, has fine expression;  
Cecil and Catherine Howard have had the  
stamp of approval from artists and critics;  
the de Peyster children, Alice, Frederick,  
Helen and James, form a decidedly interest-  
ing group, and Jean and Charlotte Potter  
are quite in keeping with the general quality  
of the exhibition. Aside from the children's  
portraits there are several presentments of  
older persons done in the same refined man-  
ner but with due consideration given to  
character. Mrs. John King Van Rensselaer  
is gracefully posed, the flesh tones cleav-  
erly modeled; Miss Margaret Lawrence  
(now Mrs. Orson D. Munn) is decidedly at-  
tractive; the delicate beauty of Mrs. Bar-  
ton Farr, daughter of Mrs. Chauncey  
Blair, is truthfully recorded, and Edmund  
Sidney Twining, Esq., Miss Pillot, J. H.  
Leard, Jr., Mr. and Mrs. Frederick C.  
Perkins and young Forbes Morse are  
among the most interesting exhibits.

Clara MacChesney has returned from  
Onteora, N. Y., where she painted during  
the summer, and is settled for the winter  
in her studio, 15 W. 67 St.

Anna Belle Kindland, the miniature  
painter, was married Sept. 21 to Mr. Alois  
Franka, in Buffalo. They will live in Chap-  
pauqua, N. Y.

## New Art Galleries at Wanamaker's

Wanamaker has opened on the fifth floor  
of the New Building three exhibition rooms  
for current art. They are called the "Bel-  
maison Galleries," and the first exhibition  
to be held in them, through Dec. 11, is a  
"one-man" show, introducing a young  
French painter, Jean Gabriel Domergue.  
He was born in 1889, began to ex-  
hibit in the Salon of 1906, and has re-  
ceived three gold medals. "La Douce Illu-  
sion," which occupies the place of honor, is  
one of these medal winners. It is a "typi-  
cal" Domergue, for this artist is enamored  
of several themes, which he repeats with  
variations. He paints the same woman  
over and over, with her thin shoulders and  
arms, her sleek high headdress, her long  
earrings and especially her voluminous  
crinoline. And she appears not only indoors  
but at Versailles and in Venice, displaying  
and unconventional daytime back. Sprays  
of fruit blossoms is another recurring motif.  
So is vermillion lacquer, screen and a hand-  
mirror in the same color, reverberations of  
which are cleverly carried out in judiciously  
placed and interesting furniture.

The work in which M. Domergue shows  
himself freest and most successful are his  
sketches, which show the true French taste  
and have an original and strong sense of  
design.

The rooms themselves are charming, the  
walls a rich blue and the lighting ample,  
soft and suffused from the whole ceiling,  
shielded by a "gathered" and draped screen  
or curtain. Every setting is carefully  
worked out. Each painting stands alone  
"on the line." There is no crowding and  
the ensemble is most pleasing.

## Astor Knight's and Salon Art at Levy's

Aston Knight's annual exhibition of  
French landscapes is held this year at the  
Levy Galleries, 559 Fifth Ave., through Dec.  
11. The subjects are his familiar composi-  
tions of flower gardens, which he paints  
brilliantly and with glowing color, flowing  
water, in the manipulation of which he ex-  
cels, and fresh green verdure. "La Risle a  
Melleville" is an interesting composition,  
"The Mill Pool" with a mill snugly tucked  
beneath soft lace-like trees, "Le Pont aux  
Chevres," "A Chateau Garden," "The Rose  
Garden" and "June Afternoon" are among  
the best examples. The artist arrived from  
France last week on his annual visit.

At these galleries there is also an exhibi-  
tion of paintings by Members of the Jury of  
the Paris Salon, brought over by Mr.  
Knight and which will also be on view  
through the same date. Among the ex-  
hibitors are Louis Emile Adan, Leon  
Barillot, Emile Boutigny, Fernand Gorman,  
Albert Dawant, Henri Zo and Victor Gil-  
bert. "Young Girl with a Shell," by Paul  
Chabas, is the clou of the display, "The  
Flower Girl," by Emile Renard, is bright  
in color and attractive in composition, and  
"A Summer's Day" by Hubert D. Etche-  
verry, "Thoughtful" by Edgard Maxence  
and "Landscape" by Edmond Pettijohn are  
the best works shown. The display as a  
whole, like the similar one now on at the  
French Museum, is disappointing.

## Aston Knight's and Salon Art at Levy's

"Guild of American Painters" is the name  
given to the latest art society, whose first  
exhibition is on at the Babcock Galleries,  
19 E. 49 St., through Dec. 11. Landscapes,  
figure works and marines comprise the dis-  
play, which makes an interesting showing.  
Each member displays two works. Arthur  
Freedlander exposes "Bayard," a portrait,  
and "Comrades," a good figure work with  
refined reserve of color and good action.  
There is good design in F. K. Detwiller's  
"Landscape," and an interesting effect of  
light and shade in Richard M. Kimble's  
"Longyear's Corner." Walter Farndon's  
"Low Tide" is high in key, sunny and  
cheerful, H. Vance Swope has two strong  
works, "Gull Rock" and "Calm Day."  
"Green and Gold" by Ernest D. Roth is ef-  
fective, "Captain Joe," a composition of sea,  
a boat and a sailor, by Oscar Julius, is well  
composed and there are two virile works by  
George P. Ennes, "Friars Head" with mov-  
ing, choppy waves and well painted rocks,  
and "Under Northern Skies," directly ren-  
dered, with good color qualities.

"Across the Knoll," by G. L. Berg, has  
good atmosphere, color and design, and  
"Western Breeze" by the same artist, while  
hot in color, is a well chosen subject. "A  
Gray Day," by G. J. Stengel, is an interest-  
ing study in well painted greens. Eric Hud-  
son has two marines, John E. Costigan is  
represented by "Early Spring," an interest-  
ing interpretation, and "Landscape Study."  
Frank Hazel's "Sunshine and Shadow"  
shows thought and knowledge, and Bela-  
Mayer's "Mahopac Hills" and "Summer  
Day" are broadly handled.

An exhibition of paintings loaned by the  
Metropolitan Museum is on at the Arnot  
Art Gallery, Elmira, N. Y.

Mrs. Elizabeth Gowdy Baker has re-  
cently completed portraits of John F. Wal-  
lace, Dr. Wm. Tod Helmuth, two of Henry  
Rogers Mallory and one of Mrs. W. E.  
McCaw of Cincinnati. In that city a loan  
exhibition of Mrs. Baker's work is to go  
on exhibition

(Exhibitions continued on Page 6)